

SESSION/BREAKOUT ROOM #	BREAKOUT ROOM TITLE	PRESENTER ORDER	LAST NAME	FIRST NAME	EMAIL	INSTITUTION	1000-character description of what you will share/Presentation
MORNING SESSION							
Morning Breakout Room #1	Multimodal Writing	1 of 5	Andrievskikh	Natalia	na71@nyu.edu	NYU	The presenter will share assignment design for the final progression in her Advanced Writing for STEM majors class. Students were asked to compose Speculative Design Proposals for an object that would serve as a critique of a social problem of their choice and a 3D prototype of their speculative object created on TinkerCad. Taking inspiration from Speculative Everything: Design, Fiction, and Social Dreaming by Anthony Dunne and Fiona Raby, the assignment asked students to design a provocative artifact that would illuminate and critique their chosen problem rather than present a "solution." The proposed artifacts aimed to challenge the assumptions behind the mainstream design of public spaces, material objects, and digital environments. The final project consisted of a Literature Review, a Project Proposal, and a 3D prototype of the proposed design.
	Multimodal Writing	2 of 5	Arduini	Tina	tinaarduini@ferris.edu	Ferris State University	I will share my experiences with planning and hosting optional Zoom meetings for my fully online writing courses. These optional meetings are scheduled with the assistance of the Doodle scheduling tool. Each week, students are given the option to attend and complete the "in-class" activities as a substitution for the online discussion. Better than online office hours, which are poorly attended, these optional Zoom meetings have become a place for students to ask questions and work in small groups. While I always have a goal in mind for each session, students dictate what content to cover—ranging from traditional lectures to conferences about group projects. While only a handful of students attend each week, they continually comment on how much they appreciate the opportunity to meet synchronously. Even if they can't participate, students express a sense of established community and how they felt better knowing that their peers were able ask questions about the course content.
	Multimodal Writing	3 of 5	Feibush	Laura	lfeibush@gmail.com	Juniata College	This presentation outlines an audio assignment sequence that engages and builds community among FYC students, connecting the liveliness of the spoken word to persuasive strategies on the page. First, students conduct interviews with which they enrich essays inspired by Gloria Anzaldúa's "How to Tame a Wild Tongue." This provides a form of invention that honors students' lived experiences. Students then work together to compose mini podcast debates using argumentation techniques in Graff and Birkenstein's They Say/I Say, recognizing how dynamics of conversation inform written argumentation. Lastly, students cite and evaluate sources while collaborating on brief radio segments. Students use free audio software and widely-available recording devices. We are here to find points of entry into writing by harnessing auditory dimensions of language. Here, students trust their ears to access written forms that may feel distant, while centering their voices to build community across modalities.
	Multimodal Writing	4 of 5	Jackson	Jeffrey	jeffrey.jackson@cortland.edu	SUNY Cortland	My response to the question "Why Are We Here?" might be the opposite of what one might expect. While an obvious answer might be to instruct my students, I find that I can do that by learning from my students. For my presentation, I want to share student responses to an asynchronous discussion prompt from April 2020. I revisited it recently and realized I could incorporate their responses into my materials and teaching for the upcoming semester as I constructed the research inquiry remix project. Briefly, the prompt asks them to write about their understanding of multi-modal composition and how it will benefit them in the future.
	Multimodal Writing	5 of 5	Baxmeyer	Elizabeth	ebaxmeyer@antioch.edu	California Northstate University College of Health Sciences	As students become more dynamic with their modes of communication, there is unique opportunity to adjust the focus of composition from simply writing in different formats, to writing for different media. It is also important to consider accessibility and making information more equitable for all. Herein lies the function of the Scripted Podcast. At CHS we teach mainly premed and healthcare-focused students; in considering equitability, telemedicine, and multi-modal communication, my colleague and I have designed a podcast assignment for our English composition classes. I wish to present on this assignment as I use it in my courses, and discuss the strategies, procedures, and rhetorical values in bringing this increasingly important format to the composition arena. I will discuss how writing for audio ultimately encourages students to think more deeply about what, how, and why they write; all pertinent in cultivating a sense of purpose.
Morning Breakout Room #2	Metacognition and Transfer	1 of 4	Blaauw-Hara	Mark	markblaauwhara@gmail.com	University of Toronto-Mississauga	Scholarship suggests that metacognition facilitates knowledge transfer in writing classrooms (Negretti, 2012; Portanova, Rifenburg, & Roen, 2017; Teng & Wang, 2021). Metacognition is also vital in the development of a portable and personal "theory of writing," which contextualizes and synthesizes writing knowledge and supports transfer (Adler-Kassner, Clark, Robertson, Taczak, & Yancey, 2017; Yancey, Robertson, & Taczak, 2014). While standard reflective-writing activities can certainly inspire metacognition, they can also become boring and rote if repeated too frequently. This brief presentation will share several reflective activities that are grounded in metaphor and creative scenarios. Each activity asks students to distill their writing knowledge and to think about how what they've learned can help them in future writing situations. Attendees will receive several reflective writing prompts that they can use as-is or adapt to their own writing classrooms.

	Metacognition and Transfer	2 of 4	Poncin Reeves	Margaret	mponcin@depaul.edu	DePaul University	One key way to give meaning to a writing course is to frame course concepts in ways that will promote learning transfer (Yancey 2014). This activity sequence is designed to promote transfer around the concept of genre. It builds upon students' existing understandings of term, complicating how they define the word and what they consider it to represent, and then demonstrating how this new understanding can help them write outside the classroom. The scaffolded approach starts with genres that are familiar to students, moves to unfamiliar types of writing, and ends with reflective writing. It is a sequence I have used in both professional and first-year writing courses in a variety of modalities and that can be adapted to other courses as well.
	Metacognition and Transfer	3 of 4	Reid	E. Shelley	ereid1@gmu.edu	George Mason University	"DEAL and Delve" provides structure, framework, and strategies for teaching reflective writing. Research continues to show how reflective practice supports writing transfer; however, without direct instruction, student writers are less likely to benefit from metacognitive work. DEAL and Delve has three parts. The structure supports reflective practice at three points during a writing project: Reflecting to predict, so that students assess their resources and challenges; reflecting to problem-solve, so they learn how to identify and redirect around a writing problem; and reflecting to revise and transfer. The framework uses a repeated DEAL pattern: Define the situation or challenge, Explore opportunities, Act based on those choices, and Learn from your experience. And the strategy guide articulates a "what-how-why-so" approach to completing a written reflection that enables insight and growth, in as little as three or four sentences. I will share a packet of student-ready resources.
	Metacognition and Transfer	4 of 4	Rothschild	Katherine	kathroth@stanford.edu	Stanford University	In studying knowledge transfer and writerly identity, I used Book Ended Reflections: two 350-5500-word assignments given at the start and close of quarter. The reflections were meant as informal student progress measurements, and asked them to explore their writerly identities in a prompt guided by Gee (2001) and Beaufort (2007; 2012). In measuring the students progress toward writerly identity, it became clear the reflection itself enhanced students' writerly identity perception. The prompt is guided by Gee's educational identity threads (Gee, 2001, p. 101) and worded to encourage metacognition including phrasing that encourages reflection on the writing processes (Beaufort's (2007, 2012). The second reflection differs from the first, reframing questions to discuss course assignments, activities, and the meaningfulness of writing to the student. While the first reflection serves as a baseline, the second reflection allow observation of the students' writerly identity development.
Morning Breakout Room #3	Collaboration and Welcomes	1 of 4	Lehn	Jeanette	netty.lehn@gmail.com	University of Pittsburgh	In my presentation, I want to share a class activity from my FYC class aimed at helping students practice habits of mind aligned with observation and analysis, wherein students look at an image closely, and I will share the image I use with fellow instructors, and I will pose questions about how other instructors facilitate activities involving observation and analysis. Students are asked to describe an image in a three-minute study and then asked to describe it again for three more minutes. The image I use is a photo of after-hours New Year's Eve in Glasgow, Scotland—an image with lots of foreground action and background detail. The final round of "looking" is when students observe how peers described the image and see evidence of how differently the image was interpreted by peers. In this activity, students practice describing, practice mindfulness, and hopefully, students also recognize differences in semiotic expression.
	Collaboration and Welcomes	2 of 4	Givens	Charity	cqgiven@bgsu.edu	Bowling Green State University	As classes have moved their modalities to more in-person meetings, even in the midst of the pandemic, writing classes have returned to process-writing and in-class peer revision. However, the ultra-individual way of working online has affected the return to the classroom, and I noticed that my first-year composition students needed some nudges to rebuild community. I have adjusted my peer-revision practices to use much more talking and discussion this semester in efforts to rebuild and repair communal writing spaces that have been lost. We work on talking our way through the writing process to provide students a different way of practicing paper revision. The way I have re-designed my revision focuses much more on telling about rather the commenting on. These revisions happen at three points during their writing projects—once in the planning phase and twice during the drafting phase. Revision includes discussing papers and asking questions instead of simply marking papers.
	Collaboration and Welcomes	3 of 4	Ghosh	Shreelina	ghosh002@gannon.edu	Gannon University	Instructors of online classes aim to lessen the abstractness of mediated collaborative space by creating a stronger sense of bonding within the online community of collaborators. Our most important role was to provide a hospitable space for collaborative learning activities. While physical immediacy is important for the smooth assimilation of new technologies in the course activities, it can be easy for students to become disengaged and confused about the learning outcomes of the assignment when they are unable to implement the tools created in these online spaces. We will explore how students reacted to the involvement/non-involvement of the instructor. Mediated, networked, and collaborative learning environments can sometimes lead to non-hierarchical decentralized structures in online composition classes. To enhance the learning experience of a student, online composition instruction needs to focus on interpersonal-relationship-building and creation of hospitable pedagogic spaces.
				Mukherjee	Kaustav		Gannon University
	Collaboration and Welcomes	4 of 4	Zugnoni	Michele	michele.zugnoni@northwestern.edu	Northwestern University	The curriculum developed by Michele Zugnoni and Kiki Zissimopoulos calls on students to engage in and reflect on teamwork in Design Thinking and Communication ("DTC"), offered by the McCormick School of Engineering and the Cook Family Writing Program at Northwestern University. In DTC, students develop a prototype or design concept plus a written report and a poster presentation focused on a real-world problem presented by community project partners. Teamwork is essential, and students engage in reflective writing to develop team bonds and course skills. Schön (1982) writes about reflection, "In this process, which is essential to the acquisition of a skill, the feelings of which we are initially aware become internalized in our tacit knowing." Schön (1982, 1987) holds that the reflective student gains knowledge through discovery of self and others. Dr. Zugnoni will discuss reflective communication assignments and their usefulness for teamwork in a writing-in-the-disciplines course.

Morning Breakout Room #4	Student Empowerment	1 of 5	Burroughs	Siew (Kitty)	sburrou@bgsu.edu	Bowling Green State University	Reflective writing during the pandemic has become a critical exercise in revealing students' inner thoughts, and in my writing course, students' sincere inquiry into their literacy practices. The integrity of their reflective writing requires not only honest inquiry but their honest reflection. Asking students to share their literacy journey is also asking them to reveal a very personal struggle that has become increasingly challenging during the pandemic. My presentation focuses on a pedagogy of empathy to create a safe space for inquiry that promotes genuine and meaningful engagement and expression. They include efforts to care for others; value each student's uniqueness; honor student experiences; read, write, and think deeply together; develop a respectful dialogue; build trust; give genuine responses to students; and acknowledge failure as part of the journey to success.
	Student Empowerment	2 of 5	Benbow	Melissa	mabenbow@udel.edu	University of Delaware	Oftentimes, first-year college writers hold these misconceptions about academic research writing: 1. There is a certain vocabulary and voice to "sounding smart," 2. There is a limited range of topics that can be labeled as "scholarly" 3. A scholarly essay consists of a thesis, which is the writer's belief, and citations, which validate that belief. The first two might be traced to a lack of confidence and imposter syndrome. The third might be based on ineffective secondary school instruction. These misconceptions cause students to submit writing that doesn't accurately reflect their thinking and writing skill. One of my teaching objectives is to help students write in a way that reveals and showcases their brilliance. I have engineered the flow of my assignments to distill the writing process and help students move toward a more balanced and self-empowering view of academic writing. I believe that course design is key in helping students to <u>experience writing in a self-empowering way</u> .
	Student Empowerment	3 of 5	Coad	David	davidcoad@gmail.com	Santa Clara University	How can composition instructors help students to see themselves as writers? In this mindfulness-based classroom activity, students get to imagine what comes to mind when they hear the word "writer." Students close their eyes, slow down, breathe deep, and then visualize "writers." Then, students share what they imagined, and as a class community, we discuss what it means to be a writer. After concluding that anyone can be a writer, I give space for students to visualize themselves as writers. The activity concludes with another brief sharing and discussion. This activity's purpose is to help students see themselves as readers and writers, rather than believing that only "super-smart professionals" can say they are writers. I combine my mindfulness training with Peter Elbow-rooted values by seeing everyone as a writer. I teach this activity regularly in FYC, to great success. In this flash presentation, we will get to practice this activity briefly and discuss its goals and uses.
	Student Empowerment	4 of 5	Huk	Peter	phuk@ucsb.edu	University of California at Santa Barbara	Students accustomed to content classes perceive the writing classroom as formatted in monological discourse. To tease students out of playing the role of recipients of a monologue to becoming full participants in dialogue, I experiment with transparency and reflection to entice students to explore and engage in open-ended questioning.
	Student Empowerment	5 of 5	Regalado	Yvette	yvr31@txstate.edu	Texas State University	Counter-narratives are a great way to stir a student's sense of purpose and worth in writing courses. It recognizes students' multiculturalism and multilingualism and engages them in their learning. This lesson will include celebrating diversity, critically analyzing mainstream rhetoric, and engaging students in social justice writing and healing. It allows students not to accept the stories the world tells them but helps them become the author of their own stories (Dehart, 2017). Students will navigate through the concept of counter-narratives by critically analyzing mainstream text and media and exposing white privilege that silences and distorts the history of people of color (Martinez, 2020). Narratives we tell ourselves or hear about us can shape what we believe we can or cannot do. They profoundly influence whether we think we can succeed or not (Dehart, 2017). After students go through the writer workshop and peer review, students will give a mini-presentation of their essays.

Morning Breakout Room #5	Supporting Students	1 of 5	Bellwoar	Hannah	bellwoar@juniata.edu	Juniata College	I will share an ungrading method of collaborative conference assessment that I used in my creative nonfiction writing class to help assessment and feedback become more meaningful to all students, especially those who seemed disengaged with feedback. Before the conference, I provide students with a rubric of what we will discuss in the conference. Students prepare a draft of writing, areas they would like to focus on in their writing, and goals for the course for the weeks until the next conference. During the conference, I read their writing and provide feedback. Then we look at the rubric together to assess their work for the conference. Most students are satisfied with their assessment after the conference, but if they're not, we agree on a plan for them to revise, and I accept their revisions at any time during the semester. Collaborative conference assessment thus provides metacognition and synthesis of learning that they can continue to build on in the course and beyond.
	Supporting Students	2 of 5	Crosby	Kathleen	kathleen.grace.crosby@gmail.com	Elon University	Research in higher ed consistently shows that feeling a sense of belonging is key to long-term retention and persistence efforts. Yet what creates a sense of belonging, and how does it relate to one's perception of "mattering" in a particular space? This presentation focuses on how to build an inclusive learning environment, particularly for students who don't see themselves as possessing an academic identity. I share a training program, applicable for both writing center tutors and grad student instructors, and discuss the ways its principles can be transferred to a basic writing course in hopes of identifying pedagogical practices that can counter the narrative of not feeling like you belong.
	Supporting Students	3 of 5	Garbati	Jordana	jordana.garbati@utoronto.ca	University of Toronto	I will share two group activities that requires each student to participate, document responses, and reflect on their experiences. The first activity is in week 1 of a first-year writing course and serves as a warm-up and introduction to the course. The second activity is in week 4 of this course and serves as a check-in point of students' reading, retention, and application of knowledge. This course uses Wardle and Downs' Writing About Writing approach, and these two interactive activities highlight the threshold concepts of "students collaborate to get things done with writing" and "all writers have more to learn." The objectives of these activities are to engage students in meaningful reflection of their writing and reading development, check-in with students about their interests and/or difficulties with writing and reading, to provide students with the opportunity to discuss/compare/contrast their experiences with peers, and to determine potential next steps for their learning.

Supporting Students	4 of 5	Rudd	Mysti	mystileeo@gmail.com	Texas A&M University - Qatar	First Year Composition (FYC) students often struggle to adjust to the expectations of their university professors. For the past twenty years of teaching FYC, I have assigned my students to write Montaignesque essays in their first weeks of university in response to the prompt "Why are you here?" Despite my lecturing on and providing examples of inquiry-driven exploratory essays, students commonly submit initial drafts that rely on the structure and certainty of a five-paragraph theme. However, this past year I tried a different approach. I asked students to adapt the 9 Whys exercise to see what they could unearth in the invention stage of the writing process. My students found this exercise to be extremely helpful and used it when they struggled with subsequent assignments. They proudly shared with me the digital audio recordings of these sessions where they were free to use their native languages as well as English.
Supporting Students	5 of 5	Yacoub	Mohamed	taha.mohamaad@gmail.com	Florida International University	This presentation introduces Hollie's four aspects of mindset and skillset for culturally responsive pedagogies and introduces a fifth aspect. I argue that we, teachers, need to learn about our students as much as we need to know about the subjects we teach. I use my own anecdote to showcase how this can work. I learned about Latinos and used teaching materials that discuss Latinos' experiences in the USA. For instance, I use a report titled "Discrimination in America: Experiences and Views of Latinos." As a response to the article, my Latino students felt empowered and voiced. They shared their own stories, responded to others, and proposed solutions. Below, I quote some of my students' reactions to the reading, "A student wrote, "as a Latina woman, I am not surprised that so many Latinos face discrimination in all aspects of their lives, but seeing it in numbers was much more surreal."

Morning Breakout Room #6	Supporting Students II	1 of 5	Dahlman	Jill	Jill.Dahlman@cnsu.edu	California Northstate University College of Health Sciences	How best to serve students post-pandemic is through authentic assignments; however, it requires scaffolding, placing emphasis upon meeting students where they are. To begin the journey from writing for the teacher to writing for the public, graphic non-fiction narratives are used. Using this genre reaches students at all levels. It introduces college research and writing and encourages curiosity. Graphic non-fiction narratives are complex college-level reading without intimidating prose. The teaching of critical thinking through visual rhetoric leads to shared ideas that builds community, and the creativity level of the reading help students to build self-efficacy skills for future writing. While working with graphic novels in literature courses is not new, working with a graphic non-fiction narrative that focuses on a theme is. By blending reading and images as a bridge that builds curiosity, students are coaxed into college reading, critical thinking, and writing.
	Supporting Students II	2 of 5	Kafle	Madhav	madhav.kafle@rutgers.edu	Rutgers University	Based on a longitudinal qualitative study, I will share how three undergraduate students with refugee backgrounds successfully negotiated their literacy challenges in a US research university by capitalizing on their multilingual repertoire. Despite the existing support on reading and writing at the university, what my students found more helpful was informal support they received from various literacy sponsors (to use Deborah Brand's term), including their own peers with similar life trajectories. I will discuss what kinds of affordances created by the literacy sponsors helped the students in negotiating their academic literacy challenges. As their first-year composition teacher, I will end by highlighting implications of this study for writing teachers (across the curriculum).
	Supporting Students II	3 of 5	Rutherford	Kevin	kjr@ucsb.edu	University of California at Santa Barbara	When my students identify television shows, films, or books that mean something to them, especially when I ask them about the genres that have been formative, they often feel self-conscious. They imagine their media diet is not serious or complex enough. I try to persuade them otherwise - drawing on historical examples of "low" literature now treated as high culture, talking about serious academic criticism of popular culture, etc. In my Writing About Film class, I took that idea one step farther, creating an assignment where students defend a film genre they're passionate about, but which gets negative critical or popular attention. (I made this assignment an optional one as part of a contract graded class where students had to select between several options for extra work to earn an A.) Although students seemed intrigued, by the end of the quarter, none had chosen to write it. I'm curious whether I can improve how I present the assignment or otherwise incorporate it into the course.
	Supporting Students II	4 of 5	Stark	Ian	istark@ttu.edu	Texas Tech University	Neuro-positionality is a blend of two concepts: positionality and neurodiversity. Positionality is a theory which argues that identity and perception are not static qualities, but instead a function of interactions and relationships in an individual's life. Neurodiversity is a theory of disability in which mental/developmental deviations from the norm are characterized as natural - or even desirable - variations in the human experience, instead of merely deficiencies. Neuro-positionality, then, recognizes that students with different mental/developmental identities may perceive information very differently than neurotypical people, and that these perceptions are valid, locally "normal," and should be respected. Neuro-positionality competes with universal design (UDL), which argues that information can be presented the same way to all learners regardless of neuro-identity. Neuro-positionality, in contrast, encourages creating content options specifically for neurodiverse students.
	Supporting Students II	5 of 5	Zanders	Crystal	czanders@umich.edu	University of Michigan	One of the biggest hurdles writing teachers at every level face is student anxiety relating to writing. This is especially true for students in college developmental classes, many of whom are nontraditional students, students from minoritized populations, students with disabilities (some undiagnosed), first generational students, and others who struggled in high school and, as a result, doubt their abilities in college. This anxiety can be paralyzing, making it difficult for students to begin work. One method I have used to decrease anxiety and increase confidence is the checklist. In this talk, we will brainstorm how, why, and when to use checklists to create additional avenues for access in the writing classroom.

AFTERNOON SESSION

Afternoon Breakout Room #7	First-year Writing Considerations	1 of 4	Courtney	Jennifer	courtneyj@rowan.edu	Rowan University	Graduate instructors come to our First-Year Writing programs with diverse backgrounds; they bring Writing Center experience, K-12 expertise, advising and student affairs knowledge, and internship and work experiences from many sectors. In this presentation, I will provide a brief programmatic overview of Rowan University's FYW program and our Teaching Experience Program (TEP), emphasizing the most germane threshold concepts. I will characterize the range of experiences our graduate instructors bring to teaching College Composition I, some of which are significantly different from or in tension with our curricular goals and values. I will offer concrete suggestions for valuing and incorporating graduate instructors' prior experiences while offering specific recommendations for helping them develop disciplinary expertise. This presentation will be of interest to faculty involved with professional development and graduate student training.
	First-year Writing Considerations	2 of 4	Rothenay	Nicole	nrothenay@gmail.com	American Public University System	Students who read college-level writing assignment prompts generally assume they will "make something up" in their discussion board or essay response. These students often see word and page counts as arbitrary, even if there is a method to our madness, and—especially in introductory courses—see bigger numbers as bigger hassles. How can we help students see writing assignments as welcome challenges, as a chance to integrate the theoretical knowledge they're gaining with real-world practical skills that will suit their future personal and professional goals? I will explore these ideas by sharing examples of typical student responses to early essay and discussion responses. After sharing typical responses I see in my FYW and communication courses, I will share ideas to help students incorporate practical, customizable writing experiences with the theoretical knowledge they're gaining in their online courses.
	First-year Writing Considerations	3 of 4	Smith	Kerry	smit11km@dukes.jmu.edu	James Madison University	While preparing to teach my first section of first-year writing, I was plagued by one question: "What is the purpose of this class and education writ large?" Thankfully, I had mentors that helped guide me towards pragmatic learning goals and to what has become the very foundation of my teaching philosophy—transfer of learning. I will discuss the teaching-for-transfer strategies I rely on in class to facilitate the positive transfer of course content: encouraging autonomy, articulating explicit transfer expectations, addressing prior knowledge, and allowing freedom with topic choice. Teaching-for-transfer engages students, helps them envision how they will apply course content, and encourages autonomy and ownership over their education. It has also given me a sense of purpose when I walk into the classroom. In the early stages of my teaching career, teaching-for-transfer helped me answer the troublesome question "Why are we here?"
	First-year Writing Considerations	4 of 4	Vroom	Jonathan	jonathan.vroom@utoronto.ca	University of Toronto-Mississauga	I will share details of an in-class activity I implemented that combines dialogic peer feedback with a writing retreat. Students are put in small groups and given time to discuss their ideas for an upcoming assignment, guided by prompts. This is followed by 30 minutes of independent writing, where students start to implement their ideas.
Afternoon Breakout Room #8	First-year Writing Strategies	1 of 5	Bailey	Lisa	baileyla@uic.edu	University of Illinois Chicago	I teach a Professional/Business Communication course, and one of the things I emphasize is the importance of listening. Our students learn skills in our courses that their future instructors will expect them to use for success in upper-level courses. These include writing and research skills, of course, but also presentation skills, listening and reading skills, and basic study skills. During the past two years of the pandemic many of us have noticed a decline in basic study skills among our students. To address this, I'm bringing explicit instruction about taking notes into the first weeks of my course. I'm combining instruction on note-taking with my previous lessons about the importance of listening. I will share readings I'm assigning on the importance of note-taking for both students and professionals, TedTalks I use to teach the value of listening, and in-class activities that I use to promote good listening skills and good note-taking skills.
	First-year Writing Strategies	2 of 5	Chambers	Candace	candace.chambers@cpcc.edu	Central Piedmont Community College	What does Bob the Builder, Café Chambers, or Good Burger have in common? For students in my English composition courses, these seemingly unrelated topics or themes guide instruction and keep students engaged through the cohesive lesson. They reflect the need for creativity within the writing classroom. Patrick Sullivan (2015) presented a call to action for creativity to be a "necessary and indispensable part of any curriculum in a writing classroom" (p.19). For previous class sessions, I have used themes such as building a house to teach the construction of a description essay and serving a meal for students to learn the elements of a compare/contrast essay. Therefore, in this presentation, I will discuss the importance of using themes in the writing classroom, and share lessons I have learned in not substituting creativity for rigor of writing concepts. Lastly, I will challenge attendees to think of creative ways to teach writing concepts using themes in their classrooms.
	First-year Writing Strategies	3 of 5	Decker	Laura	Laura.Decker@nsc.edu	Nevada State College	Student writers often struggle to take risks on projects, yet taking risks is required to participate effectively in discourse communities. This struggle relates to Wardle's notion of an "answer-getting" philosophy. When answer-getting, students play it safe and attempt to produce the singularly correct written product. On the other hand, when "problem-exploring," students experiment and push boundaries, take risks with their final products, and as Wardle describes it, "creatively repurpose" what they know to address new problems and situations. Encouraging students to problem-explore relates to Dweck's notion of growth mindset, the belief that one's intelligence is not fixed and can be developed. First-year writing courses can and should help students embrace problem-exploring and develop growth mindsets as writers. This activity uses a playthrough of a video game called "I Am Bread" to demonstrate problem-exploring as a tool for building growth mindsets in student writers.

	First-year Writing Strategies	4 of 5	Esposito	Lauren	lesposito@maryu.marywood.edu	Marywood University	The COVID pandemic continues to expose inequities that disproportionately impact marginalized students, and raises questions about the purposes and structures of education. Failure as a tool for equitable and inclusive education has been kept out of learning because it doesn't fit within systems that rank students based on test scores, assessments, and measurable outcomes (Carr; Yancey, Robertson, and Taczak). I share a step-by-step teaching method rooted in applied improvisational theater, an artform that resists dominant structures, in order to de-stigmatize failure. I offer writing activities for synchronous and in-person classrooms from an ongoing IRB research study along with students' responses to an environment that encourages failure through collaborative storytelling and perspective-taking. Additionally, I contextualize my teaching at a predominantly white institution and examine my own failures with challenging standards of "failure" and "success."
	First-year Writing Strategies	5 of 5	Morris	Nomi	nomimorris@ucsb.edu	University of California at Santa Barbara	Instructor Bio:In the final 30 mins of Day 1, after student intros, a teacher tells their life story--career path mainly--as students take notes then write the mini-bio at home.No instructions or requirements.Submission=10.No submission=0.The activity simulates a press conference.Adaptable to all courses as the instructor decides what to stress in feedback and debriefing the exercise in Wk 2. CLASSROOM MANAGEMENT:Breaks down hierarchy and raises comfort level at the outset.Engenders respect for the instructor, increasing engagement and perceived course relevance.Reduces anxiety for students.Builds community.TEACHING CONCEPTS:research, attribution, structure, context, verification, paraphrasing, quotations, transitions, revising.Concepts are presented after-not before-submission.METACOGNITION:Learning by doing.It provides a preview, and a baseline for self-reflection. Covid taught us informality can enhance learning. Breaks a wall between instructor and student. Sets the stage for course.
Afternoon Breakout Room #9	Feedback, Response, and Grading	1 of 5	Genova	Gina	genova@ucsb.edu	University of California at Santa Barbara	Peer-edit activity for Writing for Public Speaking (upper-div undergrads). In 10 weeks, they write/give 3 speeches about a self-created venture. Assignments are an outline, 3 script drafts, slides & self-reflection. Everything is peer-edited but the self-reflection. They get a table that mirrors my rubric and houses peer comments for each peer edit. Student benefits: something concrete to follow during the edit, reminds editor/author of required content, provides 1 doc for all feedback from all drafting cycles for better fusion with later drafts and less paper to lose. It helps me administratively: less paper & easy assignment completion checks. Students get 15-30 minutes at the end of class to review, comment & discuss. Despite the printed and verbal directions about giving descriptive feedback, I routinely get one-word comments or check marks. I'd love help on getting better comments: change instructions, remove some scaffolding, re-phrase table, more time or do first one last?
	Feedback, Response, and Grading	2 of 5	Ingram	Noël	ingramno@bc.edu	Boston College	Cultivating a learning space where students feel empowered to pursue composition projects that are personally meaningful within a supportive community is key to answering, "Why are we here?" before it's ever asked aloud. In order to position the learning in your classroom as a genuinely public, collaborative process, students need to take the lead with giving and receiving feedback. This presentation introduces several feedback protocols, including how they might be used in virtual or in-person classrooms, synchronously or asynchronously, so that high-quality, thoughtful peer feedback becomes routine in your classroom. These protocols have been used successfully with high school, undergraduate, and adult learners to foreground horizontal collaboration and shift students from passively waiting for a teacher's input on their work to looking to each other and themselves for direction to move forward on work that
	Feedback, Response, and Grading	3 of 5	Mills	Anna	amills@ccsf.edu	City College of San Francisco	The free and open OER textbook How Arguments Work: A Guide to Writing and Analyzing Texts in College offers template phrases for summarizing an argument, assessing its strength, and crafting an original response. These phrase lists build on Graff and Birkenstein's They Say/I Say approach but go further to differentiate between various elements of argument that summaries describe, types of critique and praise, and different approaches to response. The templates will spark ideas, boost confidence, and help students expand their repertoire as they express themselves in relation to readings. Each set of phrases links to a fuller textbook description of the associated rhetorical concept. See https://bit.ly/32UC0ha and http://www.howargumentswork.org .
	Feedback, Response, and Grading	4 of 5	Pladus	Mallory	mallory.plad@gmail.com	Immaculata University	I work at a Writing Center at a small-sized university in PA. In response to the pandemic, our WC has extended its offerings of eTutoring appointments, asynchronous sessions that entail tutor feedback in the form of marginal comments. Responding to the call to consider "Why are we here?" I have been struck by the resonance of that question in the context of online tutoring, in which "here" is so variable and undefined. While I have a decade of experience as an academic writing teacher and consultant, eTutoring is pedagogically new to me. In light of the challenges of conducting meaningful tutoring in asynch formats, I will use this presentation as an opportunity to research, apply, and share best practices for composing constructive, dialogic, and inviting marginal feedback ("inviting" in Dr. Perryman-Clark's use of the word). I will underscore that this kind of feedback is particularly essential for tutoring that is removed from the space the once assumed "here" of the on-campus WC
	Feedback, Response, and Grading	5 of 5	Swofford	Sarah	swofford@uscb.edu	University of South Carolina, Beaufort	I've been worried about my "participation grades" for several years--worried they were (unconsciously) biased, worried that they were too subjective, worried they overvalued talking in class and ignored other kinds of engagement. When COVID hit and I needed to rethink attendance and "keeping up" for my rural, first gen students, I knew it was time to also rethink rewarding participation and engagement in my writing classes. My focus is always on helping students learn how to become writers, so developing a process that works for them is essential--it's not a class where students can "watch the lecture later." In this presentation, I'll share what I've developed. In essence, I teach students what kinds of activities support learning in my class, then students grade themselves and keep track of their labor. I use both a modified labor-based contract, and more traditional grading, and I'll show how I adapt this method for both kinds of grading and for faculty with high teaching loads.

Afternoon Breakout Room #10	Imagining New Possibilities	1 of 4	Hamilton	Haley	hwelsh1@kennesaw.edu	Kennesaw State University	This presentation will demonstrate the longitudinal use of Google Drive as a collaborative peer review tool, specifically in FYC. The essential need, particularly during Covid, is to adapt user-friendly tools that students can use seamlessly in face-to-face and virtual spaces. The secondary purpose of using Google Drive for peer review is to teach transferable skills. I will include an explanation of the setup of this activity, walk through an example, and invite conversation for implementation. I have used this activity in 8th grade Lit, 11th grade Lit, and English 1101. The activity exists in Google Drive and requires some setup. Instructors create subfolders in a larger class folder for student work. Students create docs for rough drafts and other writing activities in their folders. For peer review, students use the comment feature in Google Docs with the assistance of guidelines. I hope this discussion will prompt conversation and strengthen this practice for future FYC courses.
	Peer Response	2 of 4	Liu	Meng-Hsien Nea	mhliu3@illinois.edu	University of Illinois at Urbana Champaign	In this presentation, I would like to discuss a final project intended for an advanced composition class at a research university. This final project, titled Object Ethnography for the Real World, is a project created from scratch that aims for the final culmination for the advanced composition class themed around the object ethnography, in which I discuss the interconnectedness between objects, materials, artifacts, identities, emotions, and literacies. This final project aims for not only a critical synthesis of students' acquired knowledge (of objects) throughout the semester but also a challenge of conventional genre-format of disciplinary writings. More specifically, students will ethnographically observe how, within their self-identified disciplinary domains, two professional documents interact with objects that figure into the composition of them. In this presentation, I would like to solicit more feedback on how to refine this assignment to make certain sections more grounded.
	Peer Response	3 of 4	McCurrie	Matt	mmccurrie@colum.edu	Columbia College, Chicago	Inspired by the Rhetoric Society of America's (RSA) call for program proposals, I organized my writing classes around "the charge for change" and rhetoric's "purposes, demands, and energies" after two years of contending with COVID. As we examined the various meanings of "charge" and the social and personal change we desired, students learned about the strategies, skills, habits and dispositions needed to understand and create change. Throughout the course, we considered a variety of published texts: scholarly and popular essays, reports, videos, and podcasts, along with texts created and shared by students. This presentation will share activities, assignments and some student texts in order to stimulate discussion of our students' current needs and how our teaching can respond to that need.
	Peer Response	4 of 4	Van Engen	Dagmar	ddvaneng@asu.edu	Arizona State University	I will share a new assignment, "Goal-setting exercise with Octavia E. Butler materials." The prompt is from a year-long advanced writing course in which seniors write their undergraduate thesis. It is designed to reach students who don't feel like they belong in college or are capable of writing a senior thesis, to provide a space for discussing barriers they face, and to learn techniques to write a longer project in the face of these issues. First, students read Butler's essay "Furor Scribendi," and learn to reframe writing as a habit or labor rather than individual talent. Then, students read journal images in which Butler writes 'contracts' with herself, affirmations telling herself she's good enough, and visualizes what she wants her life to look like after the writing. Finally, students write their own versions to look back on: low-stakes goals, affirmations, and visualizations. This assignment is from a course in progress, so I will reflect on how students have
Afternoon Breakout Room #11	Engaging Students	1 of 5	Yang	Min	min.yang@ttu.edu	Texas Tech University	I am sharing one practice in my First Year Writing class: using check-in questions, such as your favorite song and one skill you want to learn, to take attendance and to warm-up the class. As an instructor, I feel that this is an effective and often enjoyable way to draw students' attention and begin the class. It helps me understand my students and bond with them, and it helps students know each other as well, thus building a community in the class. As I had two classes with vastly different group dynamics or personality from the beginning: one active, extroverted class and another quiet, introverted class, I carried out a survey on how my students in these two classes think of check-in questions. I will report and analyze the survey results. Based on that, I will give my reflection on how to improve this practice in future teaching. I hope this presentation will offer my fellow writing instructors some ideas on warm-up activity in class.
	Engaging Students	2 of 5	Saur	Beth	esaur@ucsb.edu	University of California at Santa Barbara	The focus of my first year writing course is on genre – helping students develop genre awareness that they can use throughout the rest of their academic careers and in their worlds outside the university. For this presentation, I will be sharing the first major project of this course: a prompt/unit that asks students to write their own "How to" guides about how to write in a specific genre of their choosing. Essentially, this is a reworking of the traditional genre analysis assignment, one that I find grounded and accessible in that it carries with it an inherent purpose that frames genre in ways relevant and significant to the students' lives. Ultimately, I will share the assignment prompt, as well as two scaffolded activities—one individual and one group—that lead up to the larger essay. While this has been surprisingly successful in my classes, I am looking for ways to tighten up the final project and for opportunities for revision that might emerge out of a conversation about it.
	Engaging Students	3 of 5	Buyserie	Beth	beth.buyserie@usu.edu	Utah State University	In this activity, students engage in a silent discussion and analysis of a challenging text, using sticky notes (or googledocs) to facilitate the conversation. The intentional silence promotes access and community as students pose initial questions on large pieces of paper (screens), read and rhetorically listen to their peers' written comments, and continue the conversation by posting their own questions on sticky notes (online docs). Rather than privileging quick oral comments, this emphasizes pauses between reading and responding. This activity was inspired by Waite's "Andy Teaches Me to Listen: Queer Silence and the Problem of Participation," Price's Mad at School: Rhetorics of Mental Disability and Academic Life, and Royster's "When the First Voice You Hear is Not Your Own," which collectively ask us to consider how we read and respond to unquestioned beliefs. It enhances equity-based pedagogies that seek multiple perspectives rather than reading to confirm existing knowledge.

Engaging Students	4 of 5	Hillin	Sara	sppace@lamar.edu	Lamar University	This presentation explores an assignment for a first semester honors composition class. Each semester, my university holds a one-day undergraduate research conference. For incoming first year honors students, I require attendance at the fall conference and a written response summarizing the content of the poster/panel presentations they attend. Additionally, they must articulate what they learned about undergraduate research activities by attending the conference. This assignment prepares students for the following spring semester, when they present their major honors composition project at the undergraduate research exposition. From 2016-2019, such conferences were held face to face. In fall 2021, however, the conference was held both face to face and via Zoom, which offered this year's cohort a unique opportunity to interact with the conference through more than one medium. This presentation will share both the assignment and a summary of responses from the fall 2021 student cohort.
Engaging Students	5 of 5	Meyer	Craig	craigameyer@gmail.com	Texas A&M University - Kingsville	As teachers, we ask questions. Often we know the answers and guide students to them. But what about when we are trying to elicit discussion about difficult topics. Topics such as politics, religion, medical care, cultural background, and other important areas are often avoided by teachers because we don't want to become too "political" or be misunderstood in our classrooms. Yet, by using the Socratic Method (SM) in our classes, we encourage deep and meaningful discussions without crossing into the proverbial hot water. The SM focuses on using questions to elicit responses from students, and through those responses, the teacher (and eventually other students) learn to ask clarifying questions to help everyone gain a better understanding of our respective positionality, even about challenging topics. By utilizing the SM, we help students better understand and refine their own thinking as they become more critical and understanding of other perspectives as we all seek meaningful truth.